

Rhythm Reviews

Oregon Daily Emerald

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MOST LIKELY TO WIN

Best Picture: *Forrest Gump*
Best Actor: Paul Newman
Best Actress: Jodie Foster
Best Supporting Actor: Martin Landau
Best Supporting Actress: Diane Wiest
Best Director: Robert Zemeckis
Best Original Screenplay: *Pulp Fiction*
Best Adapted Screenplay: *Forrest Gump*
Best Foreign Picture: *Eat Drink Man Woman*
Best Art Direction: *Interview with a Vampire*
Best Cinematography: *Forrest Gump*
Best Costume: *Little Women*
Best Editing: *Hoop Dreams*
Best Makeup: *Mary Shelly's Frankenstein*
Best Score: *The Lion King*
Best Song: "The Circle of Life," *The Lion King*
Best Sound: *Forrest Gump*
Best Sound Effects: *Forrest Gump*
Best Visual Effects: *Forrest Gump*

Mainstream movies, roles likely to win

GREG HAMILTON
For the Oregon Daily Emerald

Here it is kids. The game is up, the votes are in and the die is cast. It is time to gear up for another full-bore attempt at Hollywood hubris. To seek the truth behind the fiction, and predict the loathsome results.

Yes, Oscar night almost upon us in all its ribald grandeur. David Letterman will be hosting. *Forrest Gump* will be toasting and Quentin Tarantino will be roasting before this sordid night is through. Oops, did I give too much away already? Well, not to worry. Despite its decidedly more oblong selection of independent films this year, the Academy won't stray too far from the mainstream with its Oscar selections. Let's just say that the Academy is buying into the "dumbing" of American cinema. A decision that doesn't require much "gump"tion.

And now, the envelope please...

The Minor Awards

Beginning with the low end of the totem pole, look for *Forrest Gump* to clean up in Visual Effects, Sound Effects and Sound. Despite the raging explosions and random violence of *Speed* and *True Lies*, *Gump* is on a roll this year that includes the technical categories. So what if Ahhhhhnold wreaked havoc in a Harrier with enough explosives to level the free world? Everyone's seen that. *Forrest Gump* took visuals to a new level, superimposing Tom Hanks into history and turning Gary Sinise into a double amputee.

In the Song and Score categories, don't even hold your breath. The gargantuan success of *The Lion King* will crush all other nominees to a fine powder, thus continuing Disney's feverish success with animated musicals.

The Makeup department is a strange category this year, with *Interview with a Vampire* somehow being left out in the cold, and *Ed Wood* managing to garner a nomination. Not that it matters. *Mary Shelly's Frankenstein* won't have to work up much of a sweat to claim this Oscar. The movie sucked, but Robert Di Niro's jigsaw facial was almost worth the price of a matinee.

Another category with a noticeable absence and odd company is Best Editing. For some reason, electors must really hate Oliver Stone because they completely dissed on *Natural Born Killers*, an editors nightmare if there ever was one. Though some may not have liked its content, the editing was the whole damn film! Of those who were nominated, *Hoop Dreams* is the most deserving of recognition. Edited from more than 200 hours of footage, the highly acclaimed documentary is virtually a shoe-in, if only for one reason. The Academy made the mortal error of failing to include it in the Best Documentary

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Oscar Time

Distinction between lead and supporting parts is often fuzzy

BEVERLY HILLS, Calif. (AP) — Anthony Hopkins appeared in only one-fifth of *The Silence of the Lambs* and won the best actor Oscar. Timothy Hutton was in most of *Ordinary People* and was called an Academy Award supporting actor.

This year, Oscar category confusion persists with *Pulp Fiction* and its star. Is it John Travolta, as many believe? Or Samuel L. Jackson, as others say?

The actors branch of the Academy of Motion Picture Arts and Sciences nominated Travolta for best actor and Jackson for best supporting actor, prompting the debate.

"Had it been fair and honest, they both should have gone for the lead role," said one person who worked closely on the film, adding that Travolta and Jackson's talent agents weighed the chances each would have in the respective categories, and made an "economic" decision.

Pulp Fiction maker Miramax Films maintains Travolta has twice Jackson's screen time, and his Vincent Vega hit man character ties together the movie's three story lines. Travolta also appears in a long scene with Uma Thurman from which Jackson, who plays hired killer Jules Winnfield, is absent.

When Travolta and Jackson are together, however, it's Jackson who does most of the talking.

"What you may end up with is Travolta has more screen time and Jackson has more lines," says *LA Times* film critic Peter Rainer, chairman of the National Society of Film Critics. "It's one of those gray areas that creates problems." Rainer's organization, like the New York Film Critics Circle, voted for Jackson in both the best actor and the best supporting actor categories in their awards balloting. The Independent Feature Project, whose annual awards are handed out March 25, nominated Jackson for best actor — and skipped Travolta entirely.

"The categories are determined by the nominating committee — and they

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True Lies was nominated for only one Oscar award: Best Visual Effects.

Three songs from *The Lion King* were nominated for Best Song. The soundtrack was also nominated for Best Score.

